

McGAUGHEY

of

Playing the Piano

Gamut of

Piano.



[98-042]

On

Shephard's William Love (100)

~~New & Complete Instructor for the German Flute
containing the easiest & best Method for Learners to acquire
Proficiency on the Fashionable Instrument
without the Aid of a Master together with a selection
of the most favourite & popular Airs Marches &c as progressive
Lessons the whole arranged Expressly for this work by an eminent Professor~~

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Lane Cheapside Where may be had New Tutors
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William Love ——— Sutton

Camust of Playing
The
Flute.

William Lovs Book

—1843—

Position of Holding The Flute Blowing &c

The first thing which claims the learners attention is the proper method of Holding the Flute also the method of Blowing to produce a clear & distinct tone.

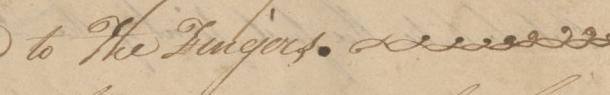
In order to the flute with ease as will as to produce a clear & distinct tone it is best to take the first joint of the Flute only & place the hole or embouchure to the upper part of the wind observing at the same time to keep the mouth hole exactly under the opening of the lips you will then blow gently into it turning the hole a little inwards or outwards till you can sound it with ease. Having produced a clear tone put the other joints of the flute together & hold it in the following manner.

The middle Joint is held by the thumb of the left hand being placed on the inner side between the first & second holes & rests nearly on the middle of the third joint of the first finger the first & second fingers should be bent a little & the third kept straight The correct position

Subito

of the Fingers will be more easily obtained by turning the wrist a little.

The thumb of the right hand should be under the fourth hole, the first & second finger a little bent, the third nearly straight; the little finger will then cover the D[#] or E^b key, which is just below the last.

The elbow should be raised so high as to be nearly over a level with the wrist: This will give more freedom to the Fingers. 

The Instrument being held in this manner, the learner may blow into it as before, keeping all his fingers raised from the holes. When he can produce a clear tone he may put down the first finger of the left hand and blow again; the other fingers should then be put down successively, care being taken to cover and stop each hole completely.

Wm. Lovr

Budiments of Music

Musical sounds are expressed by certain characters called Notes, which are written in five lines & their intermediate spaces, they are called by the name of the first five letters



of the Alphabet in the following manner

E F G A B C D E F

Sometimes notes are placed over

or under the heads with dashes turned sideways running through or
under their heads

Thus



E F G A B C D E F G A

All music for the flute is written in the key
of G Major marked thus ♭

William

Look i Book

Subjcts

The Scale for Flute in the Key of D

	D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#	D	E	F	G	A
D# Key	•	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Right Hand	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Left Hand	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Blank	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
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	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

The open mark shows the holes which must be open the dot those which are to be closed

What I write here ought to be written under the lower one on the other side as follows

A series of these notes are played more in time by means of the extra keys see Scale page 13

*Chromatic Scale or Scale of Semitones
Containing the correct mode of fingering for every note within the compass of a
one Octave.*



Of Sharps & flats & Naturals.

In Music five characters are used to denote the Semitones. They are these.
 A Sharp $\#$ raises the note before which it is placed half a tone.
 A double sharp $\sharp\sharp$ raises a note two semitones or one whole tone.
 A flat b lowers a note half a tone, A double flat bb lowers tone two semitones.
 A Natural \natural restores a tone previously made sharp, or flat, to its original or natural sound.

When sharps or flats are placed at the beginning of a piece of Music they are termed signatures, and affect all the notes of the same name through the piece unless contradicted by a natural, which only affects the notes in the bar in which it occurs.

When a sharp or flat is found in the course of a piece it is termed an accidental and affects those notes only which occur ^{in the bar} in the same

Table of Keys in Major Mode with their Signatures

C	G	D	A	E	B	F $\#$	C $\#$	F	B b	E
0	$\#$	$\#0$	$\#\#0$	$\#\#\#0$	$\#\#\#\#0$	$\#\#\#\#\#0$	$\#\#\#\#\#\#0$	b	$b0$	$b0b$

Table of Keys in the Minor with their signatures

The difference between the Major and Minor modes is a semitone in the interval of the third from the key note than from a major key note to the third above inclusively, there are four semitones example in I. Note third 1 2 3 4
from a minor key note to its third, thus
are but four semitones example in I. Note third 1 2 3 4

William Lovell
Note Work. Subito

Of Time & its Divisions

In most of the species of music are used, they are for the most part
only in the portion of time necessary to express a few each. Their names
in the bottom row will be seen in the following

Time Table

Semibreve

equalle

2 Minim

4 Crotchet

8 Quavers

16 Sixteenth

32 Demisixteenth

Time Table

Semibreve

seguette

2 Minims

!

4 Crotchets

!

8 Quavers

!

16 Sixteenth

!

32 Demisixteenth

Of Time and Its Divisions

In music six species of notes are used, they differ from each other only in the portion of time necessary to elapse upon each. Their names and the portions the bar to each other will be seen in the following Time Table.

1 Semibreve

0 — is equal to

2 Minims



4 Crotchets



8 Quavers



16 Semiquavers



32 Demisemiquavers



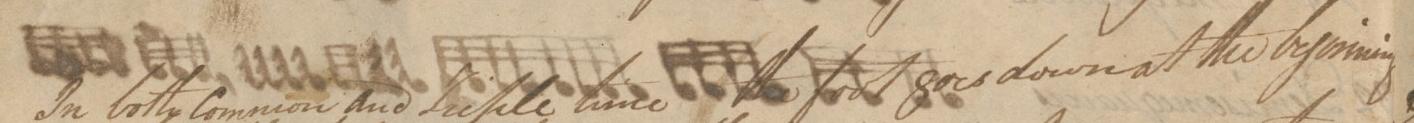
Time is divided by bars  each bar containing two three or four or more equal parts and is called either common or triple time.

Common time is known by these signs C & A, the first denotes a slow movement, the second a movement either faster and the third a quick movement the measure is four crotchets or their value in each bar.

Also by $\frac{2}{4}$ which contains two crotchets in a bar.

There are also four compound common times, one, $\frac{12}{4}$ containing twelve crotchets in a Bar, one $\frac{12}{8}$ containing twelve quavers another $\frac{6}{4}$, containing six crotchets and another $\frac{6}{8}$ containing six quavers in each Bar.

Tiple time contains an unequal number of parts in each bar as 3 Minims or Crotchets &c. It is known by these characters $\frac{3}{2}$ $\frac{3}{4}$ $\frac{2}{3}$ $\frac{2}{8}$ &c. — Directions for Counting a Tiple time



In both common and tiple time the foot goes down at the beginning of every bar, the difference being in the rising only. In common time the foot is to be half up and half down but in tiple time it is raised at the third of the bar. — Examples of Counting and Playing time The latter I shows when the foot is to be down the letter D where it must rise. — See the accompanying Aero Comes

Count four crotchets to each Bar

Musical

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



The above method of halting is equally

Adapted for $\frac{2}{4}$ time

God Save The King

Andante Count three crochets in each Bar



This Method of halting is also applicable to $\frac{3}{4}$ or $\frac{9}{8}$ time.

Silato

Of Notes & Pauses

There are characters which denote silence, whenever they occur
the performer is to cease playing during the time such notes represent.

The following notes are equal in duration to the notes placed over each
Minim. Minim bracket. Quaver. Sixteenth. Demisemiquaver.



The following notes denote the silence of one or more bars

1 2 3 4 5 6 7 8

A short rest. following a note or rest, & occupying its duration in half

Additioal Minim

A dotted Minim

is equal to 3 Minims

equal to 3 sixteenths

The rest in the hands proportion

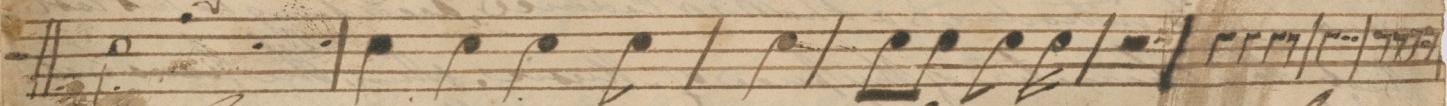
Two dots . . together a note three quarters, Thus

A double Dotted Minim

is equal to 3 crochets &
one quaver.

A double Dotted crochets

is equal to 3 quavers The last in the
and one square same proportion

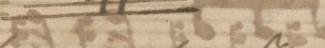
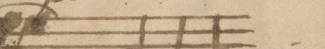


Explanation of Various other Musical Characters

A double bar  drawn across the stave, divides a piece of Music

into two or more strains, when it is dotted on one side only 

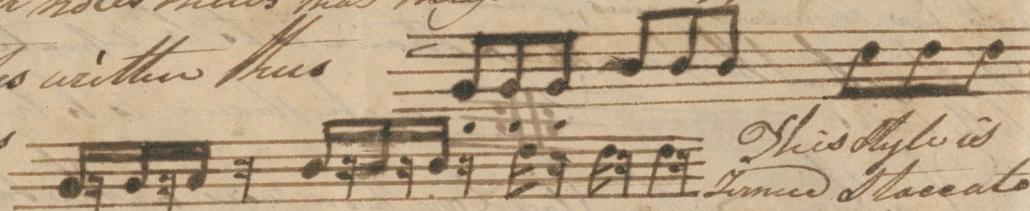
I find that the preceding strain is to be repeated, when dotted on both sides  each strain is to be repeated

A brace  when placed over two or more on the same line or in the same space  is struck at once; I find that the notes which it includes are to be played as one note & cut off

When a slur is passed over notes of different names
 the first only is to be struck with the tongue, and the others played in a
 smooth connected style which is termed Legato.

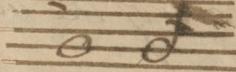
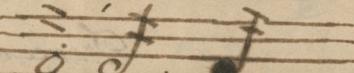
A pause or irregular note is to last  prolongs the duration of the note or rest at the performers fancy, and sometimes allows him to introduce a Shaker or Cadence, according to his taste, and the character of the piece of Music. When the pause is placed over a double bar  it shows the final ending of the piece.

A Repeat  denotes that you are to play over again from the beginning sometimes three words, all signs enclosed in brackets. Dots... placed over notes shows that they are to be struck short and distinct. By notes written thus



This style is
called Staccato

Abbreviations are dashes to over a note to divide it,
14

one dash  divides a note into ~~quavers~~ two
dashes  into ~~semiquavers~~ &c. When placed
after a group of ~~quavers~~  it implies that the
note to be repeated.

O Of Grace Notes

In Appoggiature or having note ~~is written in a smaller~~
size and is not reckoned in the time, which is taken from the note
preceding, & written  played 

Small notes placed thus



played

A few ~ placed on one note



played

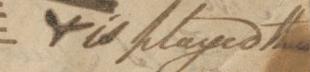
It is placed between two notes



is played thus



sometimes



is played thus

Sulito

The ~~Shade~~ is the most beautiful embellishment when properly executed, it consists of a quick repetition of the note next above those
are different.



written played
written the Shake commences with the note below. of written
played thus

~~This is a variation of the Shalie, & has no Name.~~
It is generally made with the Semitone next below. Ex. with
No. 1. Played

The Collecting of the Walkers

16

A handwritten musical score for 'The Collecting of the Walkers'. The score consists of six staves of music, each with a different key signature and time signature. The first staff starts with G major, 6/8 time. The second staff starts with F# major, 8/8 time. The third staff starts with D major, 4/4 time. The fourth staff starts with E major, 4/4 time. The fifth staff starts with C major, 2/4 time. The sixth staff starts with A major, 4/4 time. The music features various note values including eighth and sixteenth notes, and rests. There are several lyrics written in cursive ink between the staves:

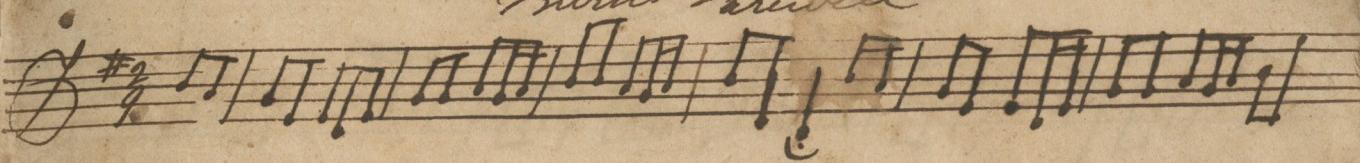
- 'O no I never mentioned her,'
- 'There is no good luck about the house..'
- 'Bumby Rose'

The girl I left behind me

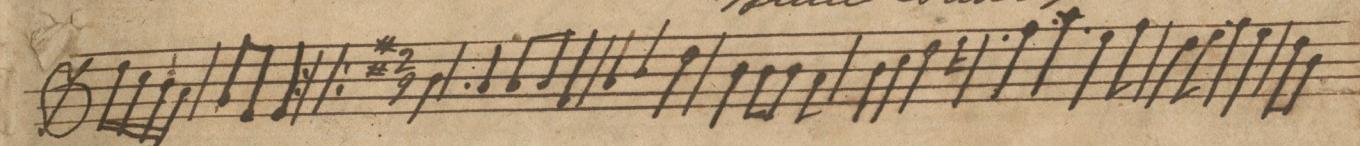
The wind that shakes the barley

Burns Farewell

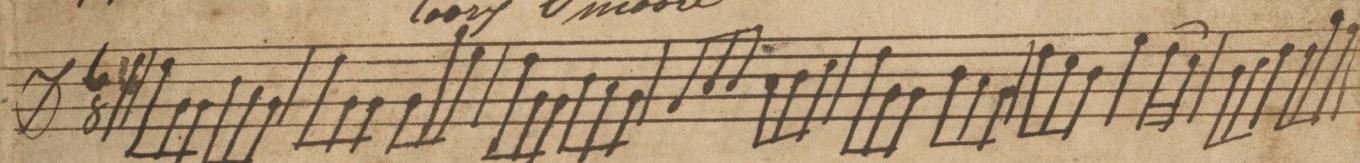
18

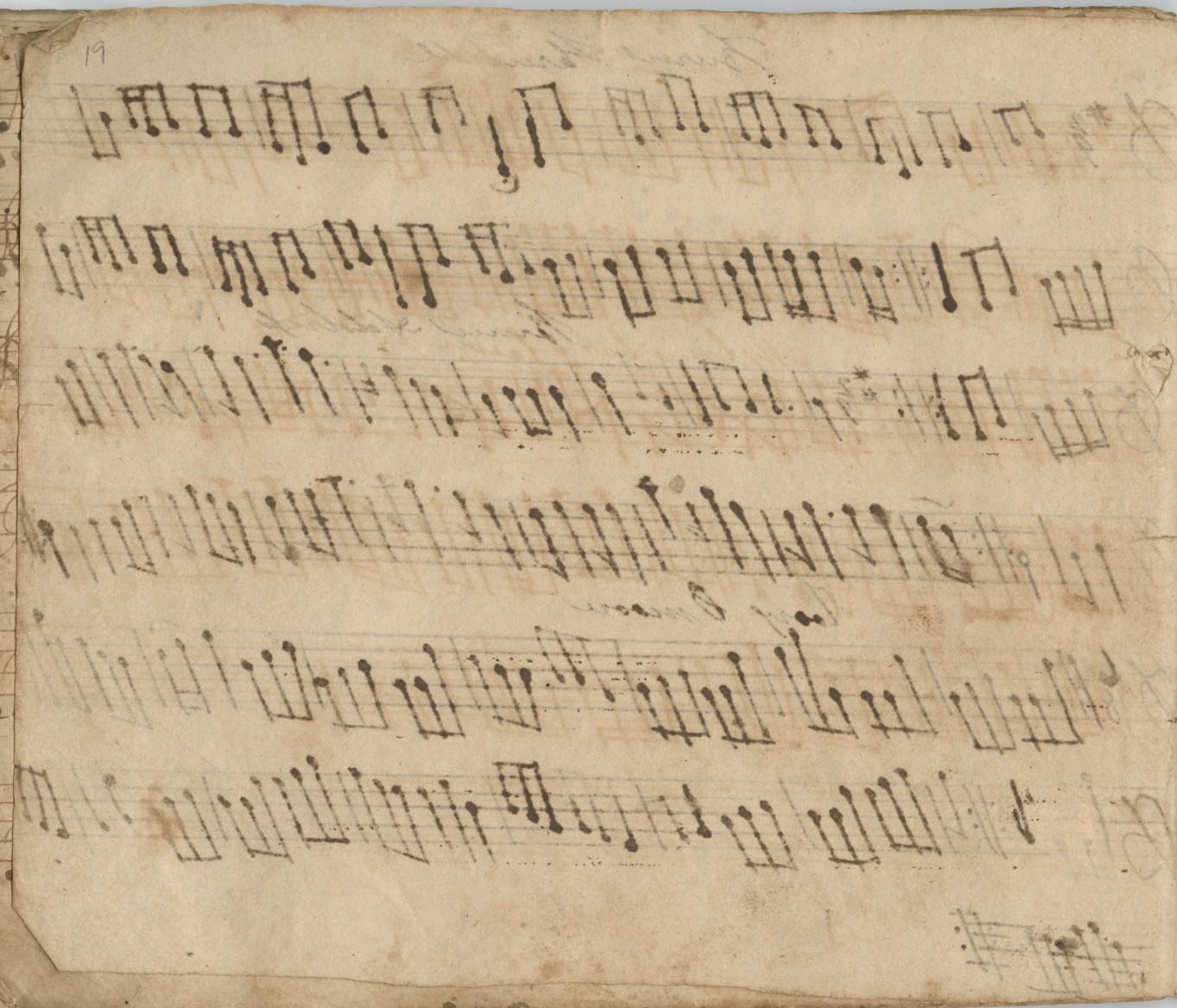


Burns Address



Long O moon



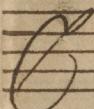


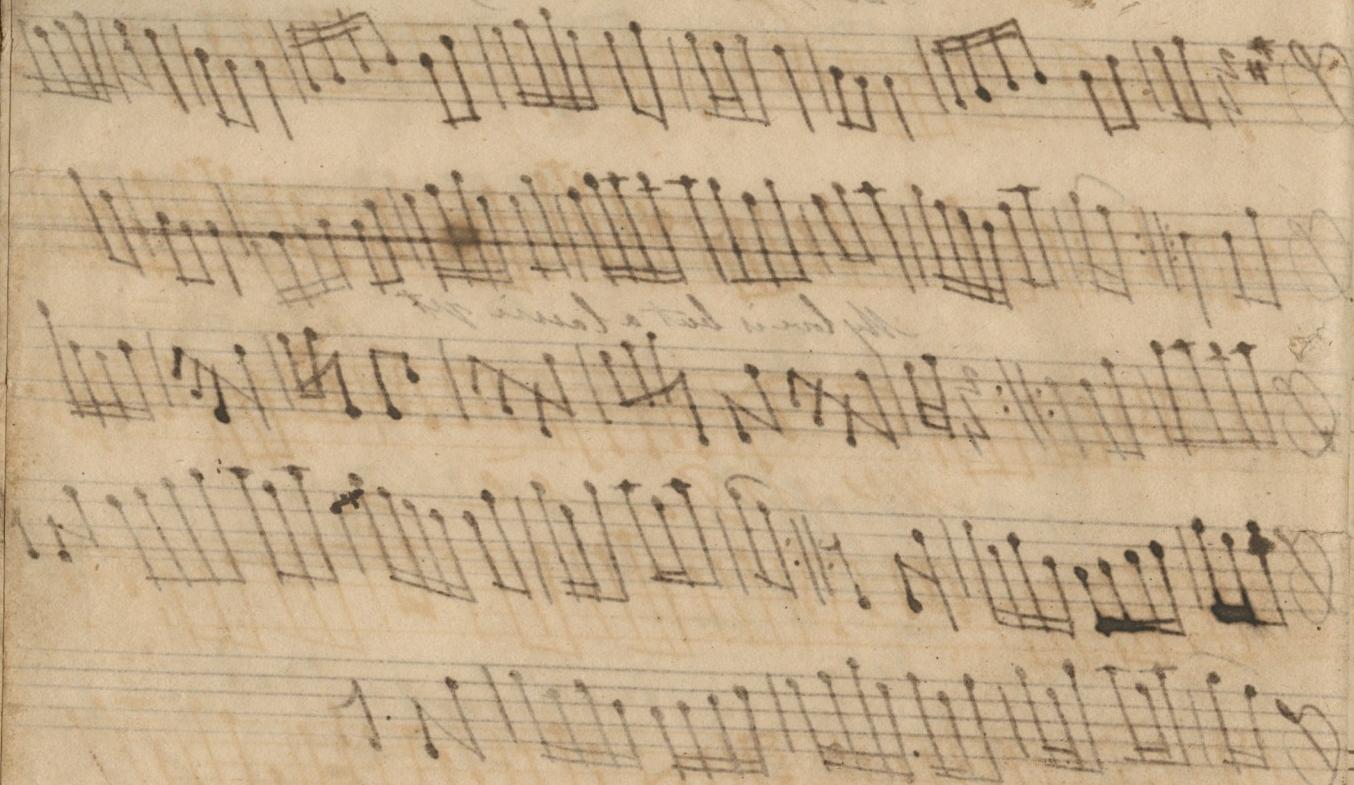
Fare ye will Fuleany

20



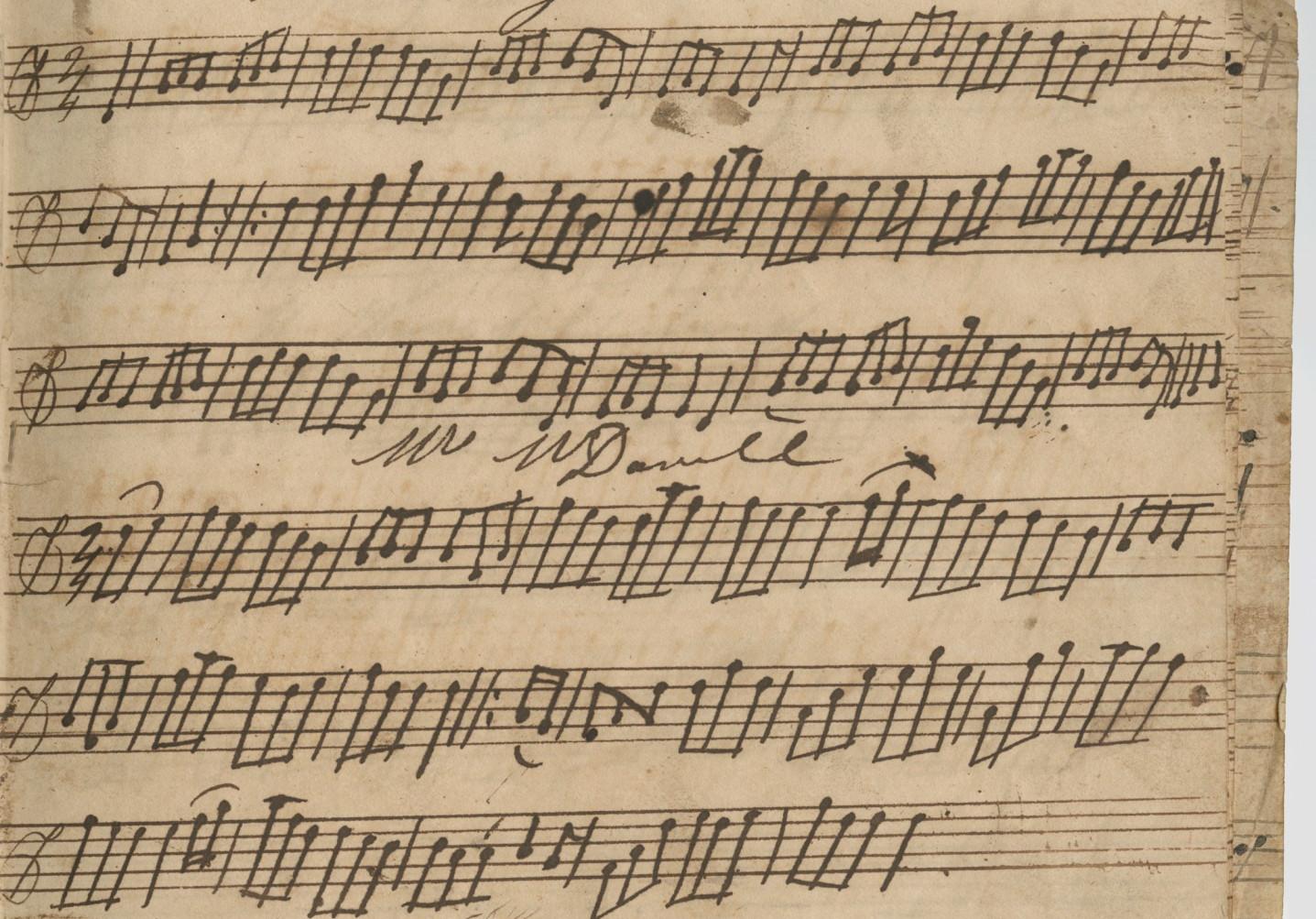
My love is but a lassie yet

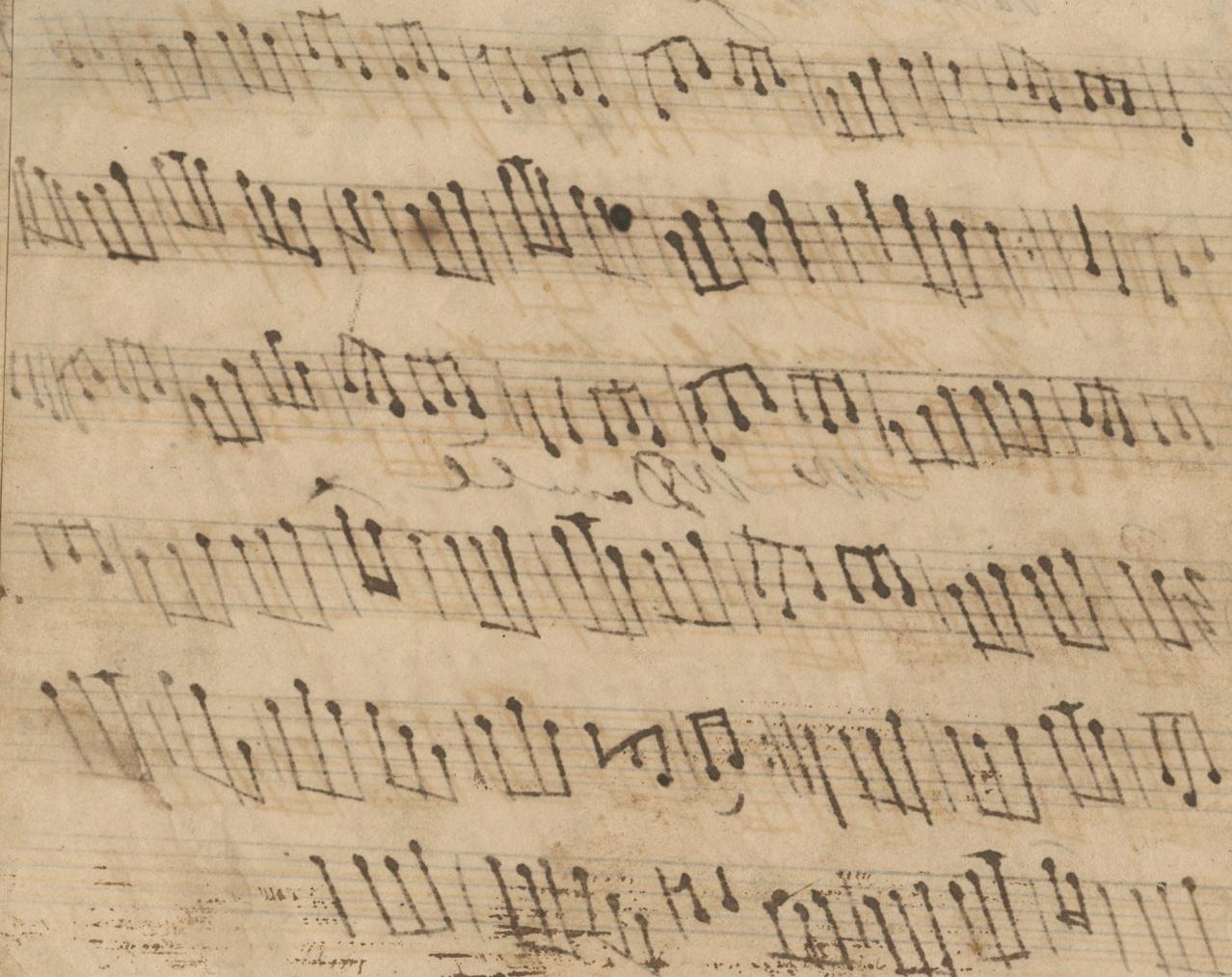




Patricks Day

22



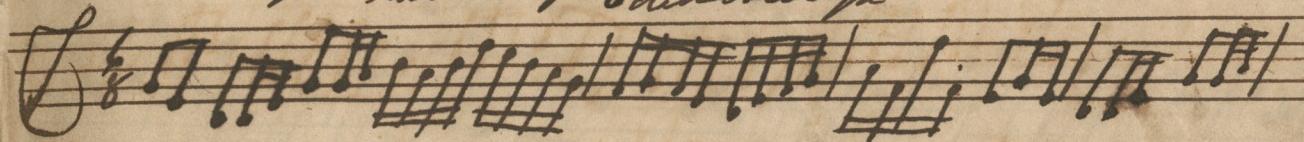


Merry dame the Quaker

24



The flowers of Edensorough

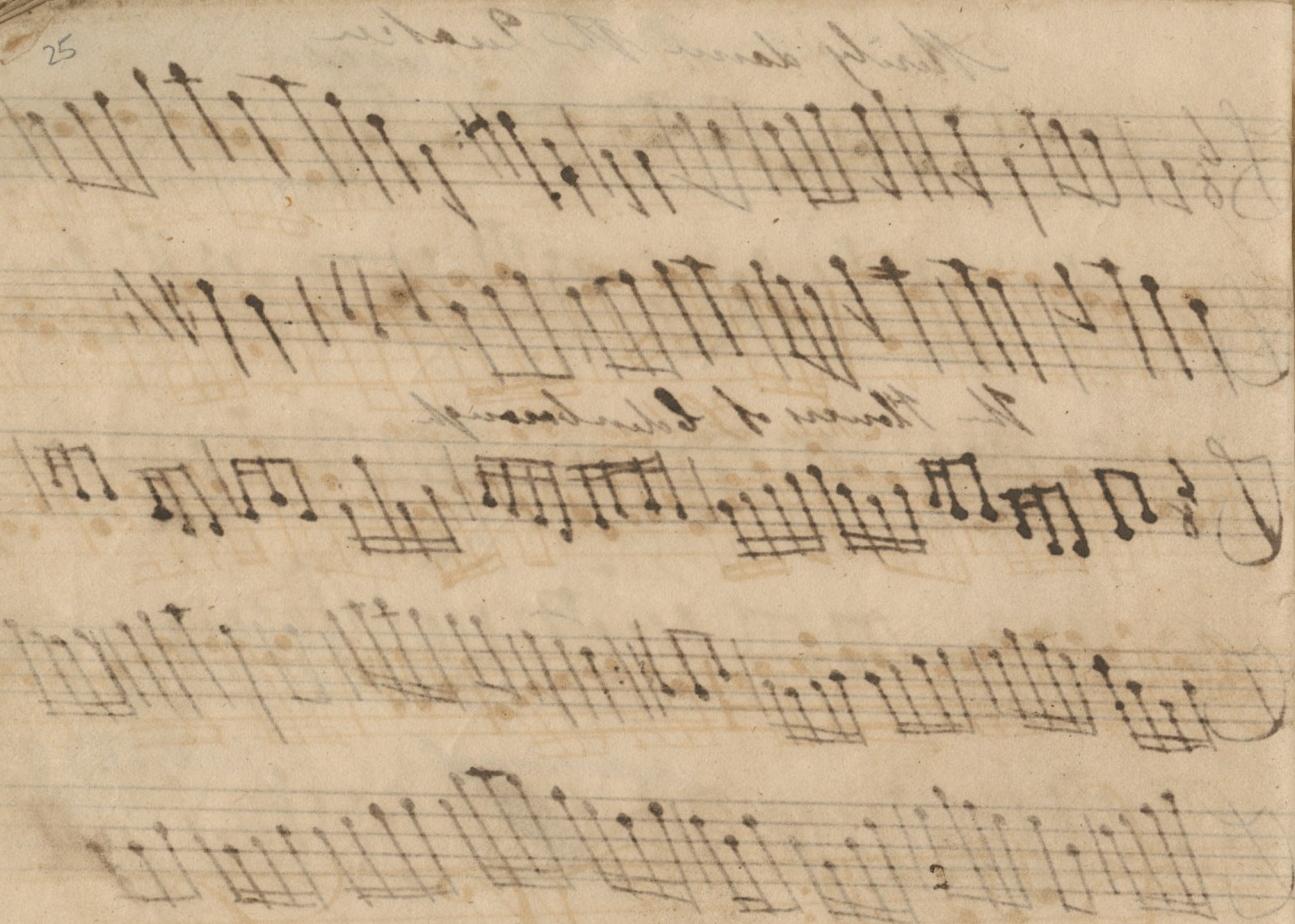


London



None

25



The poor but honest soldier

26



Miss Fribus Sonnleit



27



Scots Come over the Border

28



29



Andante

Home Sweet Home

30



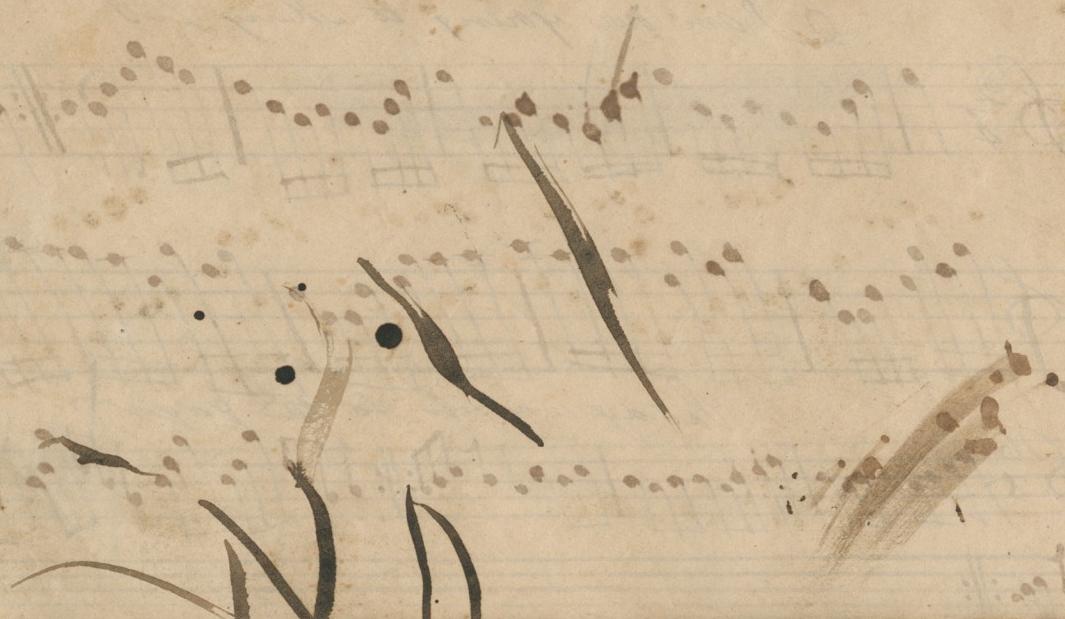
I am our young to Marry



Paddy was up to the Gap of



31

Burns Farewell

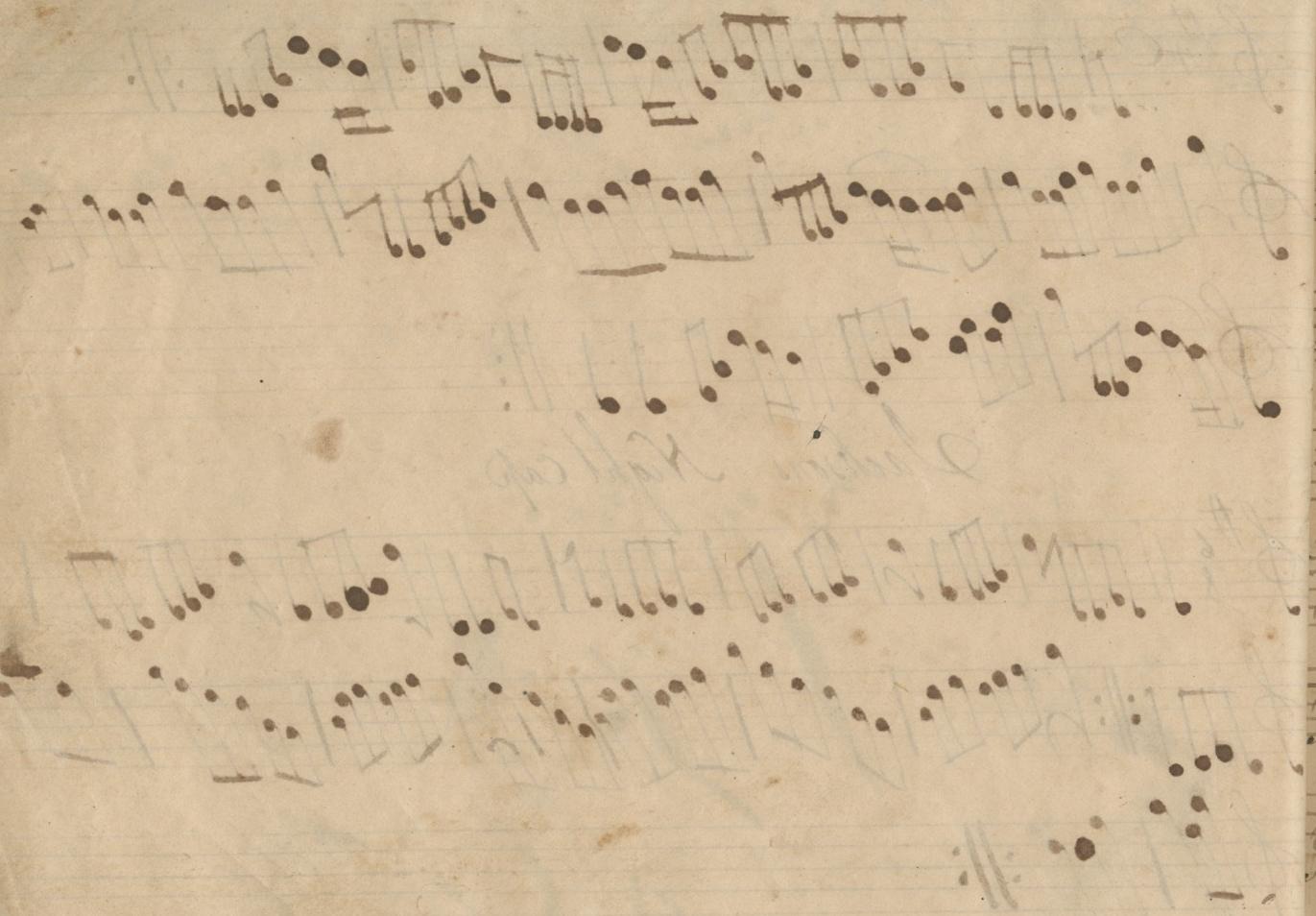
Lady Mary Ramsay

32



Jacksons Night cap



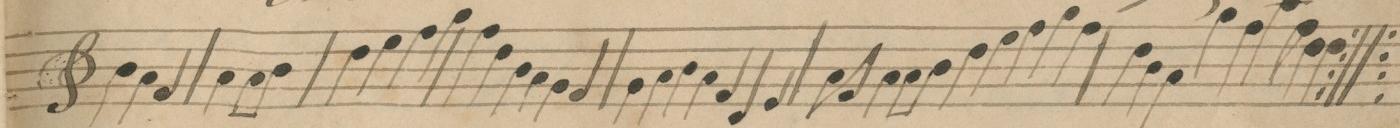




34

the End)

Make haste to the wedding,

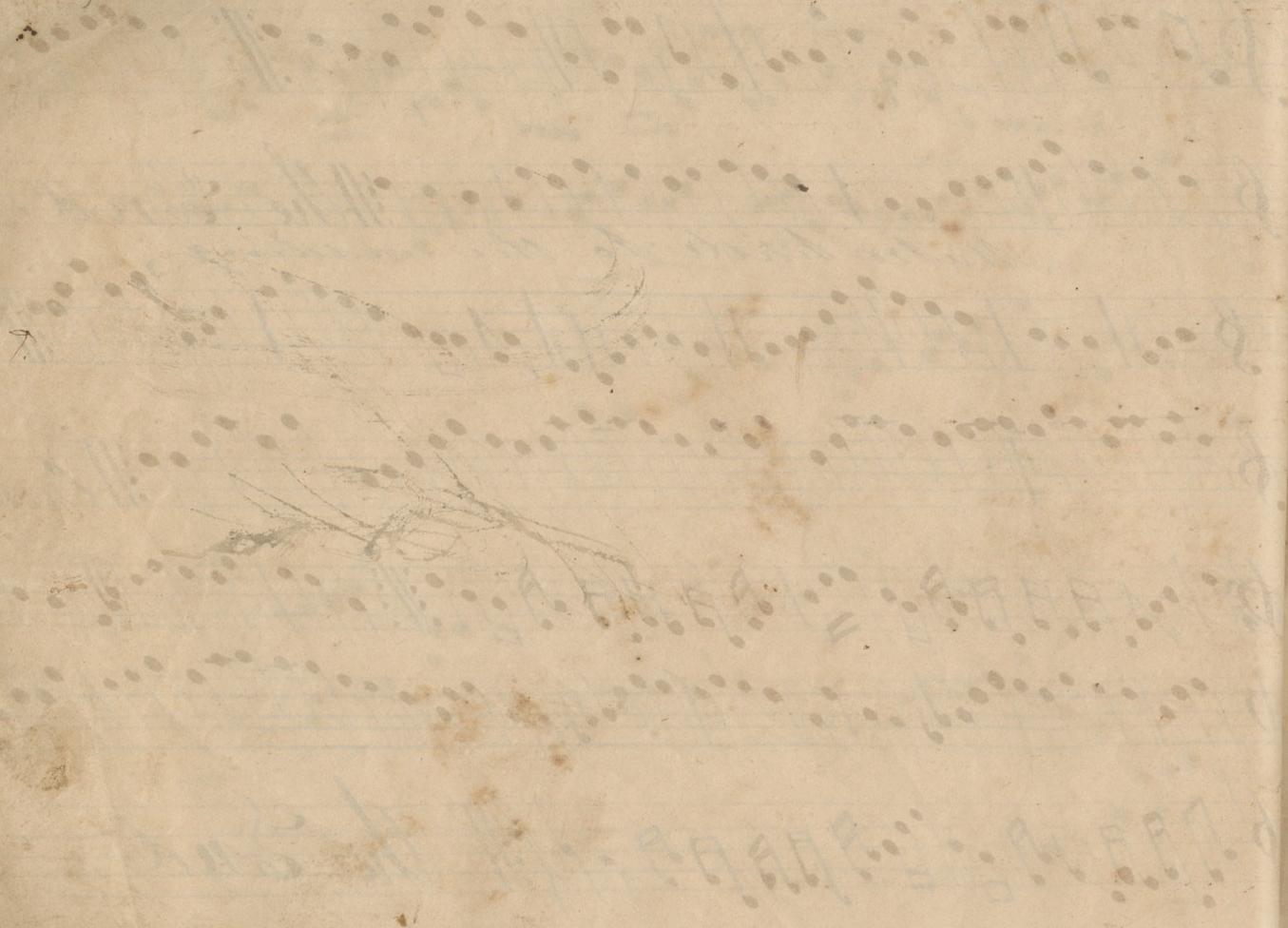


had



the End

35



30

Explanation of various Italian words where made use of to shew
the Style and Manner of performing an air or piece.

Adagio, the slowest musical time.

Con, with, as,

Ad lib. or Ad libitum at the performers pleasure.

Conmoto, with Activity

Slower or quicker for the time.

Congratia, gracefully or with grace.

Affettuoso, with tenderness & expression.

Conquisto, with taste. *Sia tofor.*

Agitato, with passion and energy.

Cresc. or crescendo, or increasing the sound from

Allegretto, A degree slower than Allegro.

Dim. or Diminuendo, or diminish the sound from

Allegro, brisk lively lively Brisk.

Espressione, with expression. *E lo pro-*

Andante, more distinct.

Finale, last part.

Andantino, A degree slower than Andante.

Forte, or for or f. loud.

Animato, with Animation.

Fortissimo, or ff, very loud.

Acuto, A fast short air.

Grave, a slow & solemn time.

Bis, repeat the passage over which it is played. *Giusto.* Just, as, a tempo giusto.

Brio, Spirit, con brio, with spirit.

Just, or exact time.

Brillante, in a brilliant style. *Gradually* Glazioso, in a graceful style.

Calando diminuendo diminishing the sound time Largo, very slow.

Capriccio, an irregular piece.

Sarabanda, one degree quicker than Largo.

Cantabile, in a singing style.

Lento, slow.

portando, play gradually slower
Macsoso, bold and majestic.

Mezzo, half as meny p falso as soft as
ordindosi. Same as calando

piano, or piano, soft.

Pianissimo, or pp, very soft.

Poco, little, as, poco into a little slower.

Primo, in a prominent style as possible

Rustissimo, the quietest time as quiet.

Rusto, very quick. Gradually

Rall. or Rallentando, slacken the time.

Ritard. or Ritardando, same as Rallentando.

Risparmio, or rf, encrease the sound

Risoluto, in a resolute style.

Siciliano, smoothly, gracefully.

Spicato, brisk, with life and spirit

Tacet, silent. (After ad lib.)

Tempo, time, a tempo, in correct time

Vivace, a quick and lively time

Volti, turn over, as v. s. v. b. etc

Subito turn over the leaf

quickly — —

Vigoroso, with vigour and

Resolution

